

FASHION FOILS THE WEATHER

FRESH BEAUTY ADDED TO DRESS BY THE COOL SUMMER.

Magnificent Scarfs and Wraps Light as Thistledown but Supplying the Needed Warmth a Feature of the Fashion Toilette Furs and Feathers.

The scarf has been an important item in the woman's wardrobe this summer. As the early autumn days approach it becomes more than ever a feature of the modern fashion.

The coolness of the European scarf and summer was responsible for the increased vogue of scarf and shawl. The really could not forgo wearing the charming summer frocks designed for the season, and it was necessary to be always hiding the bare shoulders under an all-enveloping coat. The scarf and picturesque scarf was used to play, and even in its sheer and gauzy forms it supplied the touch of extra warmth which made the summer dress possible even when there was a chill in the air.

The variety of the scarfs were clinging

though often weighted down by some heavy embroidery.

Veiling effects in color are used here as everywhere throughout fashion's realm, and some of the very prettiest models are in white and black or black and color. For example, a very wide shawl scarf has along its middle a wide band of soft black satin veiled in black chiffon. This is cut shawl shaped, narrowing toward the ends.

On the outer edge is set a very deep hem of white chiffon lined with black chiffon, this semi-transparent hem being as wide as the black satin foundation of the shawl. On the edge next to the throat is a soft narrow fringe of white chiffon falling over the black. The whole thing is simple and light as thistledown, yet would give a very comfortable warmth to a sheer toilette on a chilly day.

Another chic shawl scarf of the veiled type has its foundation or central band of a beautiful brilliant blue satin almost as light and soft as the black silk mousseline which veiled it. A very wide double fold or hem of the black mousseline bordered this band on the outer edge and ran across the scarf ends, but the inner edge was finished by a narrower straight fold of soft black satin which folded back over the scarf in collar fashion. This same model was offered in green and black and in cream and black.

A very wide straight scarf of plain black chiffon had a deep outer border of the black chiffon elaborately embroidered with a narrow inner band of black satin and a scarf on the same general order, shown in white, black, gray and rose, has in place of the white embroidered border a very deep fringe with wide ruffled top finishing the outer edge and ends of the scarf.

The long wide black satin charmeuse scarf lined with white or color gathered in at the ends and finished by a narrow tasseled border which is a practical and comfortable version of the shawl scarf, and less wide is worn drawn about the throat with one end thrown back over the shoulder after the fashion of the fur scarf.

Marabout has been much used for trimming the less expensive scarfs and for entire scarfs as well, and is both becoming and warm, though of course not so elegant as fur. The natural grayish brown tone of the marabout harmonizes charmingly with many colors and is used to border ample scarfs of soft dull blue or rose or green chiffon or satin.

More is substituted for satin in some of the best looking French scarfs. It is of course of the softest and lightest chiffon variety and is combined with mousseline or fur, in the same manner as is satin in other models. An enormously wide shawl scarf of chiffon bordered on each edge by wide bands of moire and gathered in at the edges to be finished by huge tasseled perlers made from the silk and chenille is a favorite model of one of the great French makers and is worn doubled with one border falling well below the other.

The Parisians, even in June and July, wear scarfs of mousseline, chiffon, satin, etc. for trimmed, and this of course opened the way for elegance and extravagance for bands of sable, chinchilla, ermine, etc. are as expensive as they are effective. Occasionally a wide mousseline or chiffon scarf bordered by fur has its width modified by plaits on the shoulders held by tiny tails or heads of fur, and one handsome scarf had a narrow sable border and on its ends a fringe of tiny sable tails.

Wide scarfs of one shade of mousseline or chiffon lined with similar material in another shade and bound all around with black satin or moire are much worn, and scarfs of shot or changeable chiffon embroidered in one of the colors represented are shown in lovely color combinations.

Ornate plume borders sometimes mixed softly with marabout trim some of the pretty scarfs, and the ostrich feather border in color tipped with black or white is particularly effective.

Long wide scarfs draped or straight, made of the lightest supplest velvet, faced with chiffon and trimmed in fur, deeply knotted fringe or embroidery, are being introduced by the French designers. There are models with big flat bows of satin set upon the lining at the scarf ends and this same idea has been developed among the lighter weight summer scarfs.



SCARVES OF SATIN CHIFFON AND FEATHERS.

WHAT WOMEN ARE DOING.

Miss Letitia A. Ohio, has earned a living by teaching herself a home by serving as a student at eight cents each, and she said also to have helped hundreds of struggling boys and girls to get into the university. She has been teaching for more than twenty years.

Miss Payne Whitney is creating a new home for the children of the working girls which is being built at 100 West 42nd street, and is being built by the Junior League of New York.

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AMERICAN SINS IN DRESS

NEW YORK WOMEN AS SEEN BY A FRENCH CRITIC.

Declared to Fall Short of Perfection Because of Slackness in the Details of Their Attire—Some Common Faults—The Ways of Women in Europe.

In a New York hotel there is a room oddly fitted up with mirrors. The tenant is a French-American woman on whose card is engraved her name and the line "Pupils of Polaire." She gives lessons at such an hour, but she also grants interviews to her customers for money. The woman who needs a hint in matters of dress can go to her and be taught.

"I know there was a field for me in this business right here in New York," she says, "but I have been amazed at the rapidity of my own success. You American women are quick to see the beautiful in anything."

"I have opened up this shop or private lecture room to show and to tell women why they are plain in spite of the money they spend. My first advice to the woman who enters my shop is to forget feathers. It isn't that the feathers are bad, but it is because they are so slackly worn. And bringing in the word slack carries me at once to the very heart of the difficulty with the American woman."

"Polaire recognized it when she criticized the American woman: Bernhard murmured it many times to her friends: Merope discovered it in her first trip to the American colony in Paris and all the other French celebrities have mentioned it. It is that the American woman is slack."

"Yet how can the American woman help being slack? It is not her fault. She is beautiful, charming. And it is this very thing, namely the gift of beauty, which brings about her ruin. She over-dresses or dresses too often, and that causes her to be slack."

"A lady came in here wearing a hat on which there were willow plumes. The hat was riotous, dancing, wild with them. Now these willows were delightful to the eye, or they would have been had they been in good shape. But to keep them in perfect order in the New York climate would have required the services of a milliner, a maid and at least one good worker in willow feathers."

"The lady wore a hand embroidered American shirtwaist. It was delightful to the eye, and she turned around."

"Go into the first fashionable dining room you see, or better still into the first fashionable hotel at the luncheon hour when women are coming in and removing their wraps. They are garbed in that American uniform, the embroidered lingerie waist and the separate skirt."

"Take note. Get out your memorandum pad. Jot down the number of waists that are correct in detail. Ask yourself these questions: 'Does that skirt shirk connection with the waist?'

"What are the diplomatic relations between the belt and the skirt? 'Do the waist and the skirt meet invisibly and is the meeting made harmoniously beautiful by a belt that covers that which ought not to be displayed to the public? 'Is the waist fully buttoned down the back?'

"Do the buttons fit the buttonholes or are the buttons succeeded in making them unfit for each other? 'Do the buttons wobble on their fastenings or are they securely moored? 'How about the stock? Is it hooked straight or crooked, and by what and how and where is it fastened? 'And the shoulders. Have they been ironed so that they look alike? 'And the lace. Is it full of broken threads and does the whole thing suggest a structure half gone to ruin?'

"The trouble with us is that we are beautiful, but we try to do too much. I had a pupil who bought ten beautiful lingerie waists in Paris. They were dreams and she wore a fresh one every day. Yet in ten days I never saw her look chic. There was always a little something the matter with her blouse."

"The American woman is gifted with loveliness of features and she would be delighted if she wore it the day she went to pay her respects to the family of her fiancé."

"Stopped Rattles' Battle. From the Asheville Citizen. H. F. Jones was walking through Carle Cove, about six miles southeast of the city, when his attention was attracted by the peculiar rattle which it is said one never mistakes for anything but the music of the rattles, even though one may sometimes mistake the song of the drifty and other similar sounds for the rattle of a snake."

"He looked—it may be said that he lost no time in looking, and there, very close to the path, were two large rattlesnakes, with heads and tails raised, evidently angry with each other and only waiting until they finished their defiant war songs to engage in deadly conflict."

"Mr. Jones did not wait for this conflict to take place. He unhesitatingly slew them. One was a black rattler with seventeen rattles, showing him to be seventeen years old. The other was a yellow and had thirteen rattles. Then Mr. Jones skinned them and took off the rattles."

"Her shoes are usually pretty good. They are trim and they are tied with big fresh bows and they are polished. But in how many instances do they accord with the costumes with which they are worn? The American woman when she dresses up puts on her newest pair of boots and she isn't asking whether they go well with her costume or not."

"That is one of the faults of American dress and particularly of New York dress. It is an unwritten gospel with women here that they must wear whatever is new no matter how it goes with the other thing. A new hat must be worn simply because it is a new hat; a new pair of shoes takes precedence over a pair that matches or accords; a new parasol has right of way even over an old harmonious one. I once asked an English lady how she contrived always to be so exquisite. Her reply was: 'I let my clothes,' said she."

"She meant that she put them to rest properly, she got them up next morning betimes and put them in shape for the day, she fed them bits of lace and tape and buttons and thread all the things that clothes consume, and so she kept them vigorous."

"I don't think Polaire meant that the American woman is slack in just the way in which you see the world in the country. She meant partly that she is extravagant and shall I say it? a little bit indolent. It is easier to buy something new than to reform the old. The trick of loving new and throwing away the old is due more to a spirit of adventure than to actual laziness on her part. But it is a misdirected spirit."

"I know American women are very rich, a French woman once said to me, they are very ordinary in dress. If wealthy they make a splurge. But the woman on an average income is very mediocre. I told her that mediocrity was the one thing which the American woman prided herself on not possessing. She was smart if anything."

"Then the Parisian explained the matter to me. I went three seasons with one dark costume, a London tailor made, so that I could afford to purchase one handsome dinner gown. What would your American woman have done? 'She would have bought a cheap dinner gown,' replied I."

"And she would have worn it three times and then she would go to work and ruin it. She would have put it on for tea and even luncheon. I once saw an American lady wearing as a wrapper a pink satin dress which she had bought for a ball. After having a dozen wearings she had put in a gumpie and donned the dress for her morning coffee."

"That is an extreme case," ventured I. "Yes, it is extreme. It is a type. But I insist that American women do not respect their clothes; they do not love them, honor, cherish and obey."

"How can a woman obey her dinner gown? I asked. 'By giving it the thing for which it cries out. Look at that dinner gown over there,' exclaimed she, for we were at dinner in a hotel dining room. The dinner gown was actually yelling to have its shoulder seams reformed; it cried out with a loud voice for a new lace yoke, it needed something to give it the line of looks and eyes. And perhaps

worst of all it needed to be fastened straight in the back."

"How many maids and seamstresses would the average woman have to keep if she responded to all your financial requirements in dress?" I asked."

"She need not keep any more than she does now. But she must give up the idea of them an hour or more a day to devote to fastenings. That is the great crying need of dress these days, not only in America but elsewhere. Fastenings! Women have lovely clothes, but they don't know how to fasten them up."

"That is a shocking suggestion," said I indignantly. "Shocking. But am I right or not?" demanded she."

"The Parisian would have told me more. But I felt that I couldn't bear it just then. Was it true or was it not? Was she acid or was she lost frank? 'I don't know how to fasten them up,' said I indignantly."

"One of my prettiest pupils, going into a shop one glorious day, became hypnotized by the colors and the dancing sunlight and purchased a gown of a new shade of pinkish orange. It would have been delightful upon some woman, and it was lovely on the waxen lay figure in the shop, but it wasn't becoming to this girlish blonde who bought it."

"Now what did she do with it? Did she sell it to the old clothes woman? Did she give it to the chambermaid? Did she have it dyed some other and less trying color? No, she did none of these radical things."

"She wore it on rainy days. On afternoons when the gray clouds hung low and the weather was uncertain as to its intentions she put on this frock. Her reason was that she wanted to spoil it; she didn't care whether it got wet or not."

"One showery day she came to see me wearing this trying cloth costume. 'I can't lecture to you in that frock,' I said; 'it is so unbefitting to you that it puts my eye out.' 'Oh, don't worry about it,' she said; 'this is probably the last time I shall wear it. I want to get it wet and ruin it so I can throw it away.' Then she showed me a simply luscious hem, and as she twirled around I saw that the placket was open and there were other discrepancies."

"Leave it with me," I said rummaging for an old frock in which she could make her escape homeward. 'She did as I asked, and as an experiment I sent for a French actress who knew how to wear clothes. 'When she saw the awful thing she gave a yell of derision. 'Have it made dull brown,' my customer said, 'and get me a smart dull brown hat with many savelle wings upon it; and don't forget I must have suede shoes and many other things.' 'I obeyed all these suggestions and when my customer called again I rigged her out in the new costume. She was so delighted that she wore it the day she went to pay her respects to the family of her fiancé."

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"That is one of the faults of American dress and particularly of New York dress. It is an unwritten gospel with women here that they must wear whatever is new no matter how it goes with the other thing. A new hat must be worn simply because it is a new hat; a new pair of shoes takes precedence over a pair that matches or accords; a new parasol has right of way even over an old harmonious one. I once asked an English lady how she contrived always to be so exquisite. Her reply was: 'I let my clothes,' said she."

"She meant that she put them to rest properly, she got them up next morning betimes and put them in shape for the day, she fed them bits of lace and tape and buttons and thread all the things that clothes consume, and so she kept them vigorous."

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QUICK DRESS FOR MEN

London Forecast of the Autumn Modes in Masculine Attire.

LONDON, Aug. 11.—According to a London tailor it is going to be a simple matter for Englishmen to be fashionably clad this autumn. They need only take care that their clothes, hosiery, hats, boots, etc., are unobtrusive and avoid any article of dress which is at all conspicuous or extravagant in style."

The death of King Edward is of course primarily responsible for this quiet tendency in men's clothes. In the early spring there was promise of a season of brilliant waistcoats, ties and socks, while the lightest colors for suits prevailed. Now the dull tones used this summer are to be continued."

"There will be no startling changes in the cut and style of autumn suits," declares the same authority. "Dark gray clothes will be mostly worn for sack suits. The zebra suits of large and gaudy stripes which were favored by men who want the latest thing in clothes are no longer seen and with accord men's stores are showing dark colored silk socks and ties."

The Homburg hat, which the late King Edward made popular, is found in many colors ranging from pale sage green to dark grays and browns. In fact one hat maker shows thirty-six different tints for this hat, all of which will be in perfect taste, he assures his customers."

As King George favors the quietest and most unobtrusive style in clothes no doubt this fashion will continue. Edward's love for bright colors when he was Prince of Wales and after he came to the throne did much to bring somewhat startling garments for men into popularity. He was interested in clothes and prided himself on his good taste, but as King George takes small note of the matter tailors will not flourish to the same extent as they did when King Edward inaugurated a new style each season."

RUSSIAN PRINCESS'S TRAGEDY The Life of the Grand Duchess Elizabeth Now Devoted to Charity. A book dealing with the tragic life of the Grand Duchess Elizabeth, widow of the Grand Duke Sergius of Russia, is about to be published in Germany. The Grand Duchess is a German princess by birth."

The Grand Duke Sergius was assassinated in the streets of Moscow five years ago. The Grand Duchess heard the explosion of the bomb that killed him, and rushing out of the palace found her husband's mutilated body lying at her feet. After that experience the Grand Duchess withdrew from all the gayeties of life and found consolation in ameliorating the sufferings of the poor. She has founded hospitals, nursing homes and other charitable institutions."

She herself directs operations, and devotes eight or ten hours a day to the work of superintending the different branches of her charitable activity. She devotes practically the whole of her immense income, amounting approximately to \$25,000, to charity."

Not content with directing operations she also participates in the work of her various institutions. Sometimes she works as a nurse, sometimes as a visitor to the poor, and sometimes she attends as a domestic servant the destitute harbored in her refuges for aged paupers. On such occasions she dons the dress of a nurse or servant and performs the necessary duties without revealing her identity to the inmates of the different homes."

Arnold, Constable & Co.
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 Store Closes Daily 5 P. M.—Saturdays, 12 Noon.

Tailored Suits and Dresses

The New Fall Models

SHOWING A NUMBER OF TAILORED SUITS IN THE NEW FABRICS; ALSO DRESSES AND GOWNS FOR STREET, CALLING AND EVENING WEAR, MISSES' AND CHILDREN'S TAILORED SUITS AND WOOL DRESSES.

SPECIAL OFFERING.
 TAILORED SUITS, Oxford Mixture, new short Coat and gored Skirt, 28.50
 MOTOR AND TOURING COATS, 28.50, 35.00

Lyons Novelty Silks

Velvets, Crepes and Gauzes

FIRST SHOWING OF LATEST FALL COLORINGS AND NEW FASHIONABLE WEAVES, MADE EXCLUSIVELY FOR ARNOLD, CONSTABLE & CO.

White Silks and Satins for Wedding Gowns
 Novelties for Bridesmaids' Dresses

Fine French Lingerie

New Importation of Fall Styles.

Exquisitely hand made and hand Embroidered.

SPECIAL VALUES.
 CHEMISES, 1.50 to 6.00 DRAWERS, 1.25 to 15.00
 GOWNS, 3.00 to 15.00 PETTICOATS, 2.50 to 25.00
 UNDERSKIRTS, 1.50 to 7.50 BRIDAL SETS, 12.50 to 40.00

Chiffon Evening Scarfs

90 INCHES LONG, 45 INCHES WIDE, all the desirable colors, ombre effects, self colors, Crystal beaded. Value \$5.75. SPECIAL, 3.15

Foreign Broadcloths

THE NEW CLOTHS AND COLORS FOR FALL AND WINTER.

SPECIAL.
 BLACK BROADCLOTH, Imported, Sponged and Shrunken, 54 inch. Regularly \$3.00 yard, 2.25
 BLACK SERGE, 54 in. Fall weight. Regularly \$2.00 yard, 1.50

Linen Laces

REAL CLUNY AND MEDICI, laces and insertions, most-desirable widths, 1 Values 20c. to \$2.25. Per yd, 10c., 15c., 25c., 35c. to 1.35

Upholstery Stuffs

FOR FALL FURNISHINGS.

CHOICE ASSORTMENT OF DRAPERIES, HANGINGS AND LACES, SUITABLE FOR PERIOD AND GENERAL DECORATIONS. Experienced Decorators will call on request to offer suggestions or submit designs.

Broadway & 4th Street